THE DIRECTOR.

No. 3. SATURDAY, Feb. 7, 1807.

——— αὐτὰρ Ἀχιλλεὺς
Δακρύσας, ἑτάρων ἀφαρίζετο νόσφι λιασθείς,
Θῖν' ἔφ ἁλὸς πολιῆς ὀρόων ἐπὶ οἴνοπα πόντον.

ILIAD.

Not so his loss the fierce Achilles bore;
But sad retiring to the sounding shore,
O'er the wild margin of the deep he hung.

POPE.

THE COLOSSAL STATUE of ACHILLES, executed by the late Mr. BANKS, and very recently placed in the vestibule of the British Gallery, has been held by some of our most intelligent connoisseurs, to be the first work of its kind, that this country has produced. Knowing the interest which every Englishman must take in the pre-eminence of an English artist, I make no apology for laying before the reader the following

description of it in detail, succeeded by a very intelligent letter from a correspondent upon the subject.

Description of the Statue.

Achilles is represented kneeling on his left knee; the thigh being supported on that side by his shield thrown obliquely on the ground, and grouped as an inclined plane—with his helmet, battle axe, and sword behind it. The left leg in this view is fore-shortened; and the foot bears strongly against a fragment of a stone. The extended action of the right lower extremity, shewing the front of the thigh to the happiest advantage, places this leg in a fore-shortened view also; the entire limb rests upon the great toe. A drapery, arising from behind the figure, and passing over the top of the helmet and shield, extends over the upper part of the left thigh. The body rises erect from this complicated but natural and vigorous disposition of the lower extremities; the chest in-

clines a little forward; the head is thrown rather back upon the right shoulder, supported by the right hand, expanded, and passionately fixed upon the hair, which is in a dishevelled state. The face looks upward over the left arm, which is extended in a very graceful and animated manner; and the countenance is impregnated with every mark of disdain, disappointment, and resentment. The whole contour of the figure is astonishingly grand, yet the anatomy perfectly correct.

The sculptor has taken that moment of time, when Brisëis has been torn from Achilles by order of Agamemnon: and the action is described by the preceding lines of the poet. The waves of the ocean wash the base of the figure, which is elevated on a pedestal about 3 feet high. The figure measures a little more than 8 feet.

To the Editor of the Director.

SIR,

FROM the nature of your introductory paper I should suppose, that you would be glad to hear from any person, who endeavours, as much as he can, to promote the arts of his country; who has seen with pleasure the rapid strides, that have been, and are daily, making in favour of them; and whose only wish is, that they may ever proceed in the right road. If therefore a few cursory observations, not only on *what is done*, and what *ought* to be done, but also some remarks on what is done and ought *not* to be done, be admissible in your Director, I will occasionally take the liberty of troubling you with a few lines. My present communication I purpose to confine to the subject of the British Institution: as an accidental circum-

stance has made me personally acquainted with an important event in its history.

THE progress, that was made in that excellent establishment during the year of its birth, was very great; but it will, I hope, be far exceeded as it increases in years. The former exhibition of the English School is fresh in the memory of all, and I have no doubt that the exertions of the artists will render the ensuing one at least equally brilliant and valuable. The pictures of old masters, also, that were kindly lent last year for the instruction of students, were upon the whole excellent; yet I hope they will be still better during the succeeding summer. Perhaps in the course of your work you will give me leave to point out some, which, if they can be had, will be of essential service. But I am now wandering from my present purpose.

THE particular event, I allude to, is the erection of an original colossal spe-

cimen of modern British sculpture, which was presented to the Institution last year by the family of the artist, and is now placed in the entrance hall. Upon this subject I shall beg leave to offer a few reflections, as it is a circumstance that seems to augur favourably of the expanded and liberal support which our artists are likely to derive, in various points of view, from this admirable establishment.

THIS great effort of modern art is the STATUE of the COMPLAINING ACHILLES, by the late Mr. BANKS: a well placed altar of Art, which speaks in good omens of the taste, impartiality, and just views of the patriotic society which there erected it; and recollecting, as I well do, the high enthusiasm that worked invariably under the cool and serious exterior of that genuine Artist, it gives me the greatest pleasure to behold this meritorious monument of his powers, perhaps his noblest effort, placed at last, by a con-

currence of circumstances, just where his fit ambition would have gladly made the deposit.

Instead of which, had it been executed, as at first intended, in marble, for the embellishment of Hafod*, it would, like others of his best performances, have served only to adorn those shades which are but too beautiful already. And surely every true lover of the finest department of art must sincerely regret, that, of the labours of his classical chissel, many are fixed in the oblivious aisles of distant village churches; others, in the solitude of country retreats; and above all, that his CUPID, a statue that would have been highly valued in the very best

* At this place, there is already as beautiful a specimen of his power in grouping statues, as this is of his talents for executing that difficult task, a colossal one. It is Thetis plunging Achilles, when a child, in the river Styx, to render him invulnerable; a group now destined to ornament Mr. Johnes's magnificent conservatory. There also will be found a fine bust of Oliver Cromwell, and others, much valued by the proprietor.

times of art, and might have stood, without fearing a competition, even on the steps of the Roman Capitol, was destined to vanish amid those impenetrable fogs, which extend their opaque curtains from the gulf of Finland to the Sarmatian lakes *.

YES, Sir, I rejoice, and your readers will rejoice with me, that THIS EPITOME OF THE ILIAD, was destined to fill the honourable seat it now holds. A better choice could not have been made from HOMER, although Phidias had dictated the selection; for, if the wrath of Achilles was considered by that great poet as a just foundation for so grand an epic poem, in which way could his divine

* During Mr. Banks's residence in Rome, he completed a statue in marble, of Cupid seizing a butterfly, emblematic of the power of love over the soul. This beautiful piece of sculpture, which so delicately portrayed the divine elegance, and supple activity, of the youthful deity it was to represent, was purchased by the Empress Catherine II, of Russia, for the embellishment of a temple in her royal gardens at Zsarsco Zelo, near Petersburg.

performance be better commemorated, than by selecting the moment, when that hero's sufferings were most acute?

In this statue, his godlike origin is well marked by his superior size and nobleness of contour; his strength, by the exertions the attitude demands: and the agony of his exalted thoughts, by the active energies, its, almost, motion unfolds. But when we examine the character of his heroic countenance, then we plainly read,

"His towering thoughts on their own breast o'erturn'd,
"And piercing to the heart!"

By some uncultivated minds, it may be objected, that this colossal figure, not being executed in marble by the fingers that modelled it, we ought not to speak of it as *a statue from his hand.* To such I shall only reply, that among genuine artists this very circumstance renders it of more value; for under the present mechanical mode of transferring the model to the marble, we all know, that very inferior hands must

always be employed, to uncover the kernel of the artist's composition; and that no care is sufficient at all times to prevent those errors of the "*poco troppo*," which, when they have happened, no zeal, no genius, can happily correct; and it is equally true, that where this does not happen, in gliding with reflexion over the last touches with a masterly hand, many graces are seized, which in modelling escaped the eye; but it quite as often happens, that with the view of enriching his first thoughts, the Artist's chissel often polishes down a real beauty, and gives grace at the expense of energy and soul.

Let us therefore consider this work as it is, *a fine statue*—(for the material has nothing to do with sculpture, except the name) and then we shall see the subject of the Iliad nobly personified, and the wrath of a royal, heroic, warrior—

"Achilles' wrath, to Greece the direful spring
"Of woes unnumbered—"

Pope's Iliad.

and feel in the air of abandonment,

and wild but tender despair, the genuine image of the distracted son of THETIS, who

> " —Bathed in tears of anger and disdain,
> " Thus loud lamented to the stormy main."
>
> POPE'S ILIAD.

Every thing indeed is touching—his youth—his heroic form—his agitated motion—the passion he so cruelly labours under—his loss—of all privations the least possible to bear, while possessing the emotions and feelings of that time of life, and scarcely supportable at any period of manhood; a passion, which, while it strips him of the hero's ornaments for the moment, and dissolves his soul in lamentations and tears, only renders those very tears and cries more affecting to the bosom of humanity: for BRISEIS, the virgin object of a man, inflamed, we may be allowed to suppose, with more than mortal desires, was torn from his embraces, to gratify a rival in glory, and one, whom he thought scarcely an equal.

HERE then was a subject which the classical mind of BANKS selected for a grand effort, after the unwearied studies of his youth*; and of which, if the public

* Mr. Banks was one of the earliest students of the Royal Academy, who benefited from the useful regulations of that institution, for sending young artists to Italy, at its own expense, for the purpose of getting an accurate knowledge of, and taste for, the antique. He extended his residence in Rome, beyond the limits allowed by the Academy; and his laborious studies during that period were fully displayed in various compositions, some of which he brought to England with him. Among these, may be more particularly specified, a basso relievo of the death of Germanicus, in the possession of Thomas Coke, Esq. at Holkham: Caractacus before the Emperor Claudius, purchased by the Marquis of Buckingham, for the embellishment of Stowe; the statue of Cupid before mentioned, and a basso relievo of Thetis, with her nymphs, rising from the sea to assist her son Achilles, who is imploring her aid on the shore, supported by his friend Patroclus. The latter work was begun in Italy, but the artist not having met with sufficient encouragement to complete it, the marble remained till after his death, when it was finished from the original model. As this most classical composition was exhibited in the British Institution last season, it must be so recent in the memory of every one, that any comments on its perfections would be needless.

mind had been matured to meet it, we should have probably soon seen the effect in giving the sculptor's art a new elevation. For whether we contemplate

On his arrival from Italy, Mr. Banks was induced to make trial of the ungenial climate of Russia; but there his talents failed of exciting that admiration, without which the most enterprising genius will languish and fade; and it was on his return to his native country from thence, that this sublime effort of his aspiring mind, the subject of the present remark, was produced. It was exhibited at Somerset House, about the year 1784, and from that period, by slow degrees, our artist began to be known, and his talents appreciated. As many of his works may be unknown to the public in general, it may not be amiss to direct their attention to some of his principal ones; among which may be enumerated, the monuments of Sir Eyre Coote, and Governor Loten, in Westminster Abbey. A lovely figure of a sleeping child, erected in memory of the daughter of Sir Brook Boothby, in Ashbourne Church, Derbyshire. A monument for Major Halliday, at Hales Owen, near the Leasowes; besides several public works, sent to Ireland and the East Indies; and his last, though not least efforts, the monuments of naval captains who died in the service of their country; which, being placed in the Cathedral of St. Paul, are within the reach of every true lover of sculpture to see, and judge of, as they deserve.

the grandeur of the extremities, the deep knowledge of anatomy, unostentatiously displayed in all the limbs, no less than in the Torso; the Lacedemonian simplicity, and scientific balancing of the whole mass; I think we must be compelled to confess, while we lament the local circumstances that retarded the entire development of his profound conceptions, that, whether hereafter Sculpture remains stationary, or rapidly advances—*from this point she must proceed among us;* and, that, to the honour of England, our Artist has deserved well of the Genius of Imitation, and of his Country.

I am, Sir,

your well wisher,

An ENGLISHMAN.

Bibliographiana.

Many of my readers will, I fear, be a little startled at this long and, probably, uncouth expression; but when they are informed that, under this title, they are to receive occasional information of the state of literature in this metropolis, as it is connected with the sale of manuscripts, books, and belles-lettres curiosities, I entertain sanguine hopes that, however they may be alarmed at so formidable a word, they will not be deterred from perusing the matter to which it points as a 'Director.'

Some have imagined that, in this country, bibliography is an entirely new study; because few attempts have been made to render it popular. The knowledge of rare and curious and entertaining books, has, it must be confessed, been confined, almost exclusively, to the black-lettered tribe—to those learned and acute gentlemen, who have been

long suffered to roam, without opposition, in the PARADISE OF DAINTY DEVISES,* or to revel, unmolested,

* 'THE PARADYSE OF DAYNTY DEUISES. Conteyning sundry pithy precepts, learned counsels, and excellent inuentions, right pleasant and profitable for all estates. Deuised and written for the most part by M. Edwards, sometimes of her Majesties chappell: the rest, by sundry learned gentlemen, both of honor and woorship, whose names hereafter folowe. Imprinted at London, by Henry Disle, dwellying in Paules churchyard, at the southwest doore of Saint Paules churche, and are there to be solde. 1577. 4to.' See Herbert's edition of Ames's Typographical Antiquities. Vol. ii. 685. 1240. Vol. iii. 1792. This singular and very rare book contains a collection of the most fashionable poems of that day, in which are preserved the fugitive verses of Lord Vaux, Lord Oxford, Jasper Heywood, and others, as well as some ditties of *Master Richard Edwards*, the editor. See Phillips Theat. Poet. Anglican. edit. 1800. p. lxii. Mr. Brydges's Censura Literaria. Vol. i. p. 255-66. A publication destined, I hope, to excite general attention to the productions of our ancestors,—and which has already snatched many a rare and valuable composition from oblivion. Mr. Beloe, in his amusing 'Anecdotes of literature and scarce books.' Vol. i. 241-4, has given a particular account of the various editions of this work; and Warton alludes to it in his History of English Poetry. Vol. iii. 285. note i. I may add, that the preceding edition of this 'dainty' book, is supposed

in Will Painter's PALACE OF PLEASURE*.

IT may be asked, whether there is a

by Mr. Herbert to be 'the only work of the printer which has escaped the devastations of time.' On casting my eye over the catalogue of Mr. Steevens's books, I find that his '*fac simile of the first edition of* 1576, *finished with the greatest neatness,*' was sold for £.5 15s. See Bibl. Steevens. No. 995-6-7.

* 'PALACE of PLEASURE, conteyning store of goodly histories, tragical matters, and other morall argument, very requisite for delighte and profit. Chosen and selected out of diuers good and commendable authors; by William Painter, clerke of the ordinance and armarie. In two volumes, quarto, 1566, 67; printed by Marshe and Bynneman; and dedicated, by the latter, to Sir George Howarde, Knighte, master of the quene's maiesties armorie, 'from his poore house besides the Toure of London.'

A VERY fine copy of this first edition of an extremely rare work, was sold at Dr. Farmer's sale for £15 15s. Judge, gentle reader, what would such a copy produce at the sale of your own books! Bynneman printed a second edition in 1575. See Herbert's Ames, vol. ii. 856, 967, 976. An *imperfect* copy of the first edition was purchased by the late Sir G. Shuckburgh, at Mr. Steevens's sale, for £8. 8s. See Bibl. Steevens, No. 1165.

probability of rendering this pursuit popular; or whether the birth, parentage, and history of an old poem, romance, or play, in a gothic or roman dress, be worth submitting to the public notice? I answer, without hesitation, Yes! Upon the same principle that gentlemen like to know the fate of their comrades in the Army or Navy List, and sportsmen the pedigree of horses in the Racing Calendar, will a niche in my paper, devoted to bibliographical memoranda, afford some little amusement to a certain ingenious class of individuals, who haunt every bookish recess, and explore every literary institution: to whom the dusty stalls in the purlieus of Moorfields, or the splendid repositories in the vicinity of St. James's, are alike objects of curiosity and gratification.

But, in truth, the passion for collecting curious, scarce, and extraordinary publications, is, at this moment, pretty generally increasing. 'The *book-mania*

(I hear the frozen-hearted stoic exclaim) is now violently raging*: the bibliographer's pulse, which, in the days of Lord Oxford, Dr. Mead, Dr. Askew, Dr. Farmer, and Mr. Cracherode beat only at 72, has now an increased volition of 99—and before many years of the present century elapse, who shall say whether it may not beat 110 to the minute! Every body knows that these figures on the thermometer denote fever heat—But a truce to such malevolent remark, such 'toothless† satire!'

* He would have said, (but it luckily escaped him)
The dog-star rages! nay, 'tis past a doubt,
All Bedlam, or Parnassus, is let out!
Pope's Prolog. to Satires, v. 3, 4.

† I subjoin my authority for this somewhat unusual expression. The famous Bishop Hall, whose satires were considered by Pope among the very best in our language, and whose 'Contemplations' yet afford solace to the pious, published in the year 1597, '*Three Bookes of toothlesse Satyres,*' printed by T. Creede, for R. Dexter, in a duodecimo volume. In the year 1598-9, these toothless satires were joined with three books of *byting satyres,* under the general title of *Virgidemarium.* T. Warton, in his History of

REVERTING to the principle on which the present article is proposed to be conducted, I deem it necessary solemnly to announce to all classes of my readers, male and female, that there will be nothing found in my 'Bibliographiana' to sadden the cheerful, offend the grave, disgust the wise, or shock the good. I set out by professing a sincere regard for all those curious, erudite, and industrious men, by whose labours a love of books has been kindled, and, in consequence, a general love of knowledge promoted. Typography has given keys to science; and by pointing out where these keys are lodged, we shall be enabled to unlock those treasures of genius and instruction, which for ages have been accumulating, and of which a considerable part has yet escaped the researches of man.

English Poetry, and in his remarks on Spenser's Faery Queen, (referred to by Mr. Todd, in the prolegomena of his edition of Spenser) particularly notices these *toothless* and *biting* satires! For the more immediate convenience of the reader, I refer to Bibl. West. No. 1047, and Bibl. Steevens, No. 1038.

I VENERATE, in our own country, the names of De Bury*, Leland, Bale, Pits, Tanner, Wood, Hearne, Oldys, Ames, Herbert, Steevens, and Reed†: nor shall

* RICHARD DE BURY was the principal tutor of Edward the Third, and was promoted by that monarch to the Bishopric of Durham. He was the friend and correspondent of Petrarch, by whom he is called 'Virum ardentis ingenii!' his love of knowledge, and passion for collecting books, were extreme. He published a bibliographical work, called 'Philobiblion', which Maichelius and Morhof have both commended. The Frankfort edition of 1610, and the Leipsic edition of 1674, are sometimes to be met with. This great man left his fine collection of books to Durham, now Trinity, College, Oxford. The most entertaining account of him is to be found in Hutchinson's History of the See of Durham. Cave and Godwin (from Bale and Wharton) have given but a meagre biographical detail of his life and labours. It has been doubted whether there does not yet exist a MS. history of his life.

† ISAAC REED, Esq. recently deceased. The talents of this eminent English critic are too well known to stand in need of my humble commendation. He was the principal editor of the last edition of Shakspeare, in 21 volumes, octavo. His curious library, if ever it should be sold by auction, will afford many a *rare bijoux* (I borrow a current phrase) to the black letter collector. There were a few mezzotint impressions of his portrait struck off, but not, I believe, for sale.

my tribute of respect to living excellence in this department, be withheld—to such characters as Wodhull, Gosset, Burney, Douce, Chalmers, Gough, Malone, Heber, Kemble, Todd, Bindley, and Park*. If demonstration be wanted of the utility of the labours of these eminent bibliographers, and of many others, equally distinguished for their erudition and taste, I entreat my readers to contemplate the splendid collections of His Majesty, Earl Spencer, Marquises of Stafford, Bute, and Buckingham, Bishop of Rochester, and Mr. Thomas Grenville.

Such libraries are magnificent monuments of the graphic art; whether that art relate to printing or engraving: they evince that the love of books, and of extensive collections, continues to be a leading pursuit with those, whose examples,

* I ought to apologise for inserting such a cluster of living characters, but the recollection of a very learned sermon, published at the commencement of this century, in which there are twenty times the number of names, filling an entire quarto page, fortifies me not a little on this occasion.

from rank and talent, are always deserving of imitation.

I CONCLUDE this 'oratio dogmatica' on the study of bibliography, with assuring my readers that I have no small variety of curious and entertaining tracts to lay before them; and that in the succeeding numbers of 'The Director,' it is my intention to announce the appearance of all blazing stars and comets in the bibliographical region; whether they assume the forms of ILLUMINATED CAXTONS, or VELLUM ALDUSES; and whether they appear in the *Eastern* or *Western* * hemisphere.

Royal Institution.

ON Saturday, January 31, Mr. Davy delivered the introductory lecture to his

* Of late these splendid things have appeared in the *Western* hemisphere; though, speaking more correctly, I ought to say, nearly at the conjunction of the hemispheres, within about two degrees of Temple Bar.

course on the chemical phenomena of nature. He first pointed out the different objects to which the lectures will relate—The general properties of the materials which constitute our globe; the active powers subservient to these changes; —Heat, light, and electricity; the arrangements and changes of the atmosphere; the sea, rivers, and of the solid surface of the earth. He stated that it was his intention to bring forward all the latest discoveries on these interesting objects of inquiry, and to illustrate them both by experiments and sketches. He concluded by pointing out some of the peculiar advantages of philosophical study.

The Rev. Mr. Dibdin, in his third lecture *on the rise and progress of English Literature*, took a view of the poetry of Richard Rolle, and Laurence Minot. Of the former it was observed that his principal poem (a religious one) called 'The pricke of conscience', contained very little sentiment, imagination, or ele-

gance of expression. The MSS. of this work were said to be rather common in the public libraries of the country; and a few specimens of it, descriptive of moral duties, and the goodness of Providence, served to shew how the author had moulded a number of curious and technical expressions into the structure of his verse.

Of Laurence Minot, Mr. D. remarked, that, till Mr. Ritson published his beautiful and correct edition of the poems of this writer, in 1795, the public were ignorant of the great merits of the author; who it seems was very imperfectly known to T. Warton and Dr. Henry. 'In point of ease, harmony, and variety of versification, as well as general perspicuity of style, he was allowed by his editor to be equal, if not superior, to any English poet before the 16th, or, with very few exceptions, even the 17th century. The perusal of his poetry, as well as the interesting notes from Lord Berner's translation of Froissart, by which the edition is illustrated, was strongly recommended to the audience.

The works of Sir John Maundeville, formed the next subject of Mr. D's. consideration; and a sketch of this traveller's life and labours was given from his early biographer, Pits: as were also some curious specimens of his voyages, to shew the nature of his style, and the peculiar turn of his thought.

The remainder of the lecture was devoted to a particular account of the poetry of Robert Langland, and especially of his singular production called 'The Visions of Pierce Ploughman': this poem (a satirical one, levelled against the vices of all professions,) was conjectured to have been written about the year 1360, and was first printed in 1550. Many interesting specimens of it were adduced by Mr. D.; and, among others, a remarkable passage * which was first observed by Mrs. Cooper, in her Muses Library, to have suggested to Milton the idea of

* This passage is cited by Warton, in his History of English poetry, Vol. 1. 284; and by Mr. Ellis in the 1st. vol. of his Specimens of early English Poets, p. 157.

his Lazar House, in the 11th book of Paradise Lost.

'THE Crede of Pierce Ploughman,' an anonymous, and nearly contemporaneous poem, written in the same alliterative metre, without rhyme, formed the concluding part of the lecture. The first edition of this curious production was said to be printed by Wolfe in 1553, but to have almost the scarcity of a MS: the second edition was printed in 1561, along with the 4th edition of 'The Visions'.

British Gallery.

THIS Institution will be opened to the Public on Monday the 16th February, with the addition of the Models of the several Candidates for executing the National Monuments, which are to be placed in the Gallery, for the decision of the Committee of Taste, appointed to examine them.

POSTSCRIPT.

'FLY-FLAP PRESENTED TO THE DIRECTOR.'

As the present is a season of the year when fly-flappers are necessarily out of use, the appearance of a work, under the above title, did not a little surprise me. The writer seems to possess a considerable portion of goodnature, not unmixed with a propensity to indulge himself in a few sly personalities.

He attacks the *title* of my paper, and thinks it dictatorial: but has he attended to my illustration of it*, and is his own title more seasonable? To be sure there are always insects buzzing about in the *regions of literature*, and probably it was his wish to furnish me with a fly-flap to be guarded against the fatal effects of their stings. If so, he has my thanks: but had he no intention, at the same time, of secreting one of these mischievous little insects in his fly-flap?

With the assistance of D'Alembert, who fills eight out of his 26 pages, he talks very learnedly on the fine arts, and abuses the

* See page 7 of No. I, of The Director.

British Institution: adding, that it affords not proper encouragement to painting. On the contrary, the *fact is known* that it has afforded very general encouragement. The hope of *remuneration* is the strongest incentive to successful labour. An artist, like all other professional, and *unprofessional*, men, must have 'du quoi manger'—This he will get by portrait painting, it is true; but here the fly-flapper knocks him down with his machine, and says, 'You must be an historical painter, and content yourself with the annual admiration of a passing multitude from May to July, if you wish to attain to excellence in your art.' Let the painter make the experiment! Is my opponent aware that the British Institution has already disposed of historical and other pictures, to the amount of £. 5000 and upwards? Is this no encouragement to the fine arts?

The fly-flapper appears to triumph at the introduction of the names of 'all the masters and misses who copied the pictures.' But the insertion of their names was a mere matter of business and necessary detail; while it gave notoriety, it excited emulation.

We are amused at page 23 with a long ac-

count of a letter's miscarrying, addressed to the fly-flapper from a friend at Rome; and, what is very important, we are told that this letter was dated on the 6th June, 1806. In this epistle, a great deal, I dare say, was inserted about the famous Canova, of Rome; who, I am ready to admit, deserves every commendation; and who the fly-flapper, in order that *loyalty, heroism,* and *common sense* may have a more ostensible share in the refinement of the arts, is desirous of bringing over here, to erect Nelson's monument, because the talents of our countrymen, Flaxman, Nollekens, Westmacott, and Bacon are inadequate to the task!

I FIND the author of The Fly-flap has a strong propensity to become acquainted with my person, and to tell the world what I have done, and, also, what I have not done. Addison's remark, in the first Number of The Spectator, is particularly applicable on this occasion.

'I HAVE observed (says he) that a reader seldom peruses a book with pleasure, till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author.'

In his conjecture about the identity of my person and character, I can assure him he is completely mistaken. I have *never* had the honour 'of making foundlings useful to society'. My domestic situation is best described in the concluding sentence of Gil Blas, with the alteration of one word only. 'Pour comble de satisfaction, le ciel a daigné m'accorder *quatre* enfans, dont l' education va devenir l'amusement de mes vieux jours.'

I shall attend to the suggestion of an anonymous Correspondent relating to the names of the Artists who gained the Prizes at the Royal Academy.

William Savage, Printer, Bedford Bury.